RHODE ISLAND SCHOOL OF DESIGN
Providence Rhode Island

SIGNATURE Ronald A. Spencer

NAME Ronald A. Spencer
I.D. NO. 84599 CLASS 69
BIRTHDATE 11/17/47 HEIGHT 5'7"
WEIGHT 125 EYES Br. HAIR Black

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
▲	▲	▲							

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PROVIDENCE, R.I.

OFFICIAL PRESS

ADMINISTRATION EDITOR

RHODE ISLAND SCHOOL OF DESIGN
Providence Rhode Island

SIGNATURE Louise A Sellner

NAME Louise Ann Sellner
I.D. NO. 80630 CLASS 1970
BIRTHDATE 10/11/48 HEIGHT 5'3"
WEIGHT 95 EYES Brown HAIR Brown

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
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RHODE ISLAND SCHOOL OF DESIGN
Providence Rhode Island

SIGNATURE Tim Duffy

NAME Tim Edward Duffy
I.D. NO. 22162 CLASS 1970
BIRTHDATE 12/1/48 HEIGHT 5'9"
WEIGHT 160 EYES Blue HAIR Brown

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
	▲	▲							

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PROVIDENCE, R.I.

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ADMINISTRATION EDITOR

RHODE ISLAND SCHOOL OF DESIGN
Providence Rhode Island

SIGNATURE Robert Krywy

NAME Robert C. Krywy
I.D. NO. 49096 CLASS 1970
BIRTHDATE 2/28/48 HEIGHT 5'6½"
WEIGHT 121 EYES Hazel HAIR Brown

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
	▲	▲							

Bob,
I met Don near with a guitar before, I did'nt get to hear him but I'd look like good luck,
John

BLOCKPRINT

Vol. 17 No. 8

January 15, 1968

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Letters

WHY AVATAR SUPPRESSED?

Editor: BLOCKPRINT,

Last week *Blockprint* reported that *Avatar,* a fellow-member of the Underground Press Syndicate, was being suppressed in Boston on the charges of being 'obscene literature' even though it was mainly concerned with art, literature, poetry, astrology, some politics, and community news and had not many articles upon sex.

Now, that small event is a good comment upon the middle-class Main-Street view of what is obscene. I consider that the real underlying reason for the suppressors' act was their refusal to face the whole and true reality of Life or tolerate other persons' views of it. The suppressors want a clean, noble, upright, reverant, secure, moral, and good life for themselves and their families (and for others whether they like it or not) — an ideal and proper life in their own way. And they resent anything that contradicts and challenges their rules and opinions on leading a good life, though Life isn't what they want it to be but is many, many other things as well. So they are disgusted and shocked (either sincerely or hypocritically) by the literature that presents a true view of actual life (such as *Main Street* by Sinclair; *Nana* by Zola; *In Another Country* by Baldwin; etc.) and attempt to suppress it or denounce it fiercely. In real life, people swear, use freely the reasonably functional Anglo-saxon words (such as ....., ..., ..., ..., etc.), *(words censored by our printer—Ed.),* copulate, dream fantasical thoughts of eroticism or sadism, and disregard any laws that go against their urges too much, and do them all with or without guilt and — or punishment and — or trouble, with no Divine Justice overhead to render out justice accordingly. And any literature that tries to give an accurate view of them in any viewpoint and any phraseology other than those of the Main-Streeters is apt to be threatened with suppression.

Because *Avatar* had viewed the reality of Life differently and had said it differently, the Main-Streeters declared it obscene and suppressed it, thereby violating the First Amendment which grants freedom of press and speech.

John G. Roberts

BLOCKPRINT:

The only thing more good than greasy leathers and dirty levis is TAB. You either go or suck.

"Rock" Argo
Real Textile Designer

RED TAPE AND PETTY POLITICS IS NOWHERE – LEAST OF ALL IN DEALING WITH BLOCKPRINT. WE THE EDITORS OF BLOCKPRINT RESPECTFULLY RESIGN – THANK YOU PUBLICATION COMMITTEE, STUDENT COUNCIL & RISD ADMINISTRATION FOR YOUR CONSISTENT INSINCERITY.

"It's About Creating – I Want To Create" Charles Lloyd

SELECTIVE SERVICE SYSTEM

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SS No 30 19 47 739

Christopher S Lyon,
30 No.Court,
Providence, R.I.

Dear Sir:

Your physical apers have beén returned by the Providence R.I. local board with information to the effect that you failed to report for Armed Forces physical examination as arranged.

Your classification at the present time is I-A and this examination must be accomplished.

You will be reordered when our next quota is received and it is suggested that you comply with the order. Failure to comply with Selective Service orders are cause for registrants to be declared a delinquent.

By direction:
Local Board No.19

Coordinator.

HYDRAHYDRAHYDRAHYDRA

Hydra is the name of a group of young artists in all media — *doing* people — interested in lubricating communication — within and among the media. Everywhere there is frustration, both in the challenge of the work — but also unfortunately in the reception. Presentation is another frustration. And all this comes out of a lack of communication, because there are empty halls, galleries, and people with things to present.

If communication is tightened, underground and over, within and without the institutions, by a cataloging of talents and needs, it can serve its purpose by getting information to the artist.

This can be particularly effective in experimenting, in crossing over and mixing media. From such a catalogue, people could make these contacts, and thus go beyond geographical limitations. As an example, there are dancers and dance troupes looking for opportunities to perform, filmakers seeking dancers, writers seeking filmaker, filmakers wanting writers — craftsmen seeking dealers, hand clothiers and painters seeking opportunities to exhibit, musicians seeking other musicians — musicians wanting to be heard, light sculptors seeking musicians, silk screen people seeking work. To benefit from all this, news media (particularly *Underground Press*) would be completely interested in covering what all these people are doing.

If there could be a cataloguing, to which you correspond, saying my name is and I have a dance group and we're looking for . . . , my name is, and I have a Bolex and need a script . . . my name is and I need a gallery to hang . . . someone might be interested in the scraps that I found at a factory nearby . . . both for getting your needs, and the possibility of collaborating with others, because there is probably someone who has written I am a writer, and have some scripts etc. The catalogue is already underway. And the *Electric Weekend* will expand it.

Such a catalogue could range all over the East and something could be happening all the time . . . and that is what Hydra — is all about.

To bring the various forces to a head, to make this cataloguing real and as full and as expansive as possible. Hydra is presenting its Electric Weekend, based in Providence, using the facilities of R.I.S.D. There is a light happening on Wednesday evening in Memorial Hall on Benefit Street, a collaboration of various light sculptors. A film festival is to be organized, and the time is to be announced — (got any films?). Friday and Saturday, Feb. second and third, in Mem. Hall there will be a R.I.S.D. Student Art Sale Show, opening simultaneously with the annual R.I.S.D. Faculty Show next door in the Museum of Art.

During the art sale/show from Friday at five 'til Saturday at ten, there will be scheduled non-stop, lots of musicians of all sorts, dance troups, poets, event producers, theatre experiments, all forms of performing arts, from all over — using this showcase. There is the possibility of two other presentations, now pending.

Anyone interested in performing or participating in the light happening, should reach Hydra immediately. Contact David Clark, Box 183, R.I.S.D.

Most important everyone is invited to come down and enjoy the whole thing. There'll be something happening all the time.

This will serve not only as a start — and hopefully Hydra will present more things after this, but also this is a small model of a wonderful week out doors in a meadow — of giant structures and films and music and art everywhere and this time the art exhibit will be open to anyone in the ecstacy of spring.

(Hydra is an independent organization of the community that was spawned by Blockprint 3 months ago. — Ed.)

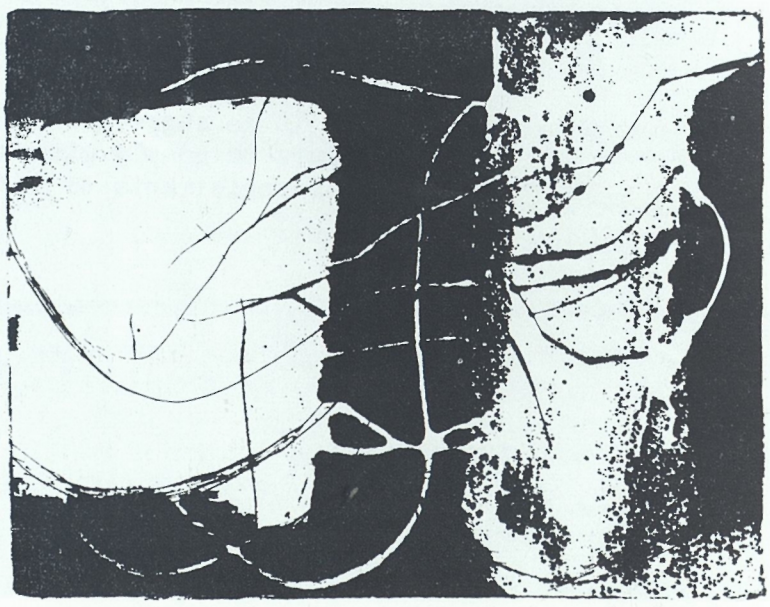
What Hydra Means To RISD

This Hydra effort will bring this cataloguing — clearing house use of RISD students, in getting in contact with other people in the field, or when interested in collaborating with other media; these will be people interested at the OTHER end.

Hopefully, this clearing house purpose will grow and serve lots of people, above and underground, within and without the school.

Hydra will hopefully become part of the student council, serving as an expansion of the (defunct) Fine Arts Society, maintaining this cataloguing as an open end to the outside, deal with things like lecture series, and presentations not handled by the departments.

Contact BLOCKPRINT for any information relating to Hydra.



HYDRAHYDRAHYDRAHYDRA

THE ART SALE

The second annual Student Art Sale Show will be held on the weekend of February 2nd and 3rd. All work will be RISD students, and will be accepted in order of deliverance.

Two years ago the 1st sale — quite successful — was held under the auspices of the Fine Arts Society. Last year none was held, as the Fine Arts Society became defunct. This year the Sale is under the auspices of Hydra, the direction of which is similar to that of the Fine Arts Society.

The sale will be well publicized and there will be plenty of potential buyers. The sale is timed just after semester break, so all artists will be able to finish up any work, hopefully in time for the sale on Feb. 2nd and 3rd. Also the sale is timed three weeks before TAKE A BREAK, and it could mean a chance for bread for TAB.

All fine arts work are eligible. Work can be brought to the Fine Arts Office from January 22 til "Show Time," during hours to be announced. The work must be attached with the label below, with information of price, title, statement confirming its originality, your signature.

Also indicate if you will be able to help in any way; this is being staged by the students, and *cannot be executed without people* for sales, guarding, setting up, taking down. *Many people.*

Also indicate if you will be able to trucks, microbusi, etc., for conveying larger work — contact BOX 48 or BOX 785, concerning working, or large work.

PERFORMING ARTS

During the art sale show from 5 on Friday thru Saturday at 10:00. Non-stop — there will be a chance for performers — musicians, poets, theater experiments, event producers, etc. to use this as an opportunity to present their material, not teen bands, but anyone serious about their music, if that's the way they speak as artists.

So there will be all kinds of music, different poets over the P.A., different things happening non-stop.

Anyone interested in performing should reach Hydra through BLOCKPRINT as soon as possible, indicate amplification needed, and they will be scheduled.

LIGHT HAPPENING

Hoping for a light happening on mind ballet January 31 in Memorial Hall, with structure for a change and there's still plenty of room for dancers, or musicians with ideas on collaborating with the visual walls and movements — more people are in fact needed. Contact David Clarke at RISD, Box 183. Or contact Ronn Spencer or Tim Duffy through BLOCKPRINT.

FILM FESTIVAL

A place for films made available to Hydra has yet to be located. Anyone with films can contact Hydra via BLOCKPRINT. It is open for 8, super 8, and 16mm; all works submitted will be shown. An opportunity to present works otherwise suppressed. All these events are an opportunity for presenting held-back work.

More details will be presented next week, as the film show is resolved.

R I S D STUDENT ART SALE/SHOW

NAME .....

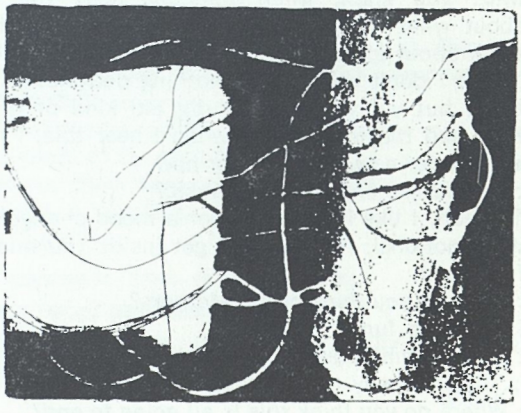
TITLE .....

DESCRIPTION .....

PRICE ..... N F S ☐

This signature confirms the originality of work.

.....



BP TALKS TO MOBY GRAPE

What is Purple and swims in the ocean? I don't know but I was interviewing this group between sets at the Psychedelic Supermarket in Boston this last weekend. Didn't catch the name of the group but managed to get their names; Jerry Miller, Don Stevenson, Bob Mosley, Skip Spence, and Peter Lewis.

I just finished this interview and after a few choruses of sing-along—"You are My Sunshine" they were back on stage and lost from the multitudes.

* * *

BLOCKPRINT: Do you have another album coming out soon?

Bob Mosley: February the eleventh.

BP: Are there any big changes or is it still the same basic sound?

B.M.: Well, you know, a natural progression, and natural change, just like anything else.

BP: Your poster has been changed. Any special reason for this?

B.M.: I guess they wanted to make it banned in Boston.

Jerry Miller: They wanted to make it straight, a straight world. Isn't that what's happening? You know, everything stays within the limits of what's happening; no pornography.

Don Stevenson: How does that look in a window store?

B.P.: How about this new group, Blue Cheer, that uses 9 or 10 big big Marshall amps?

J.M.: They used to play down at the beach, Kinsley beach. We would be playing there and heard them, that's about it. They got power.

BP: I take it they're competing with Jimi Hendrix.

J.M.: I guess so; competing with God.

BP: Is your new album anything special, like a double fold, two records, or something like that?

J.M.: Just a single regular old round-type record.

BP: Any 45's coming out?

J.M.: No, no 45's.

BP: What do you think of this blues thing, like what's going on out there now?

J.M.: Well, I don't know. You know, well, it sounds good; you know, they're having a good time and, but, well, gee whiz, you know, when someone asks you a question about what do you think about songs, or what do you think about groups, you know, my first start is paranoia, 'cause I don't want to say nothing detrimental about anybody, but yet you know, I dig old kind of things, B. B. King and those cats. And when I hear this, I just kind of enjoy it for now. It's good for now.

BP: Do you like any classical music?

J.M.: Yeah, I like it when it's for a mood change. You know, it's emotional. It can really get inside you and make you feel good.

BP: What do you think of the Mothers?

D.S.: They're funny.

BP: Do you think they're contributing anything?

JM: They're really contributing . . . yeah, hell it's fun.

BP: Where do you think this is all going to end?

JM: I hope it don't end, it pays; just think if it did end. Don't think that.

BP: The HIT PARADER interviews and such, are they chopped up or distorted?

JM: They chop out stuff now and then where they think its losing. But sometimes, you know, in the translation it gets switched around a little bit. You know, they'll quote Bob Mosley for something Don Stevenson said or something like that. Don't believe anything until your hear it in about 10 different magazines or such.

BP: What about the rumors about the Moby Grape breaking up?

JM: Yeah, you know, I've heard about that a lot of times.

BP: You mean like Country Joe and the Fish, where Joe McDonald has supposedly broken away from them?

JM: They're all together; they're all together, the last time I saw them.

BP: How do you feel about jazz?

JM: I like some. I've got a couple of Albert Ayler albums.

BP: Do you still dig traditional rock music?

JM: I like something with a kind of a back beat. I like you know if I happen to be stoned on acid or something or freaked out in anyway, I like to hear something good.

BP: What things do you still want to hear?

JM: Well, the Mothers, I've heard great things from some great people but I've never heard them. I want to hear them, I want to hear the Fugs, I haven't been able to hear either one. I like the Mother's records, I like their first album, it has a real good quality of material. "The Fool" I thought was a real gas.

BP: How about Jimi Hendrix?

JM: I like him, but I think he's worn out after about an album, he's worn out his thing after that album, he's got to do something new now, just to stay alive.

BP: It was a new sound when it came out.

JM: It wasn't new, because it was just very hard, you know, and slow slops, you know, pretty much cast aside for a long time. It seemed to be quite a dab-a-dab-a-dab-a, but, you know, it was really good, really good. I dig it, I dig his album, I really do.

BP: There is a second album, you know.

JM: Oh, the Curtis Knight thing ;he didn't want that out, you know. Some of those were promotional things.

BP: Are you people going into real new sounds?

JM: Well, yeah, we hope so, we will or we'll die. We'll either get into something new, or we'll play something old if there's nothing better. You know, that'll just have to be.

BP: What do you think of the rock field as a whole?

JM: Ah, pretty groovy, real nice, it's the best it's ever been. Well, music is very much in, you know. It's almost brand new, but some of the people who are in it, like Duane Eddy has dropped out of it, are out of sight.

BP: What about electronic music?

JM: Yeah, the acoustic sound, you know, the wild sound, I like some electric things, but, you know, I have to wade through about 30 minutes of an album to get to a spot I like.

BP: How about advances in blues music?

JM: No, it's not different from anything I've heard before, I mean it's good, I enjoy it, I dig listening to it, but, well . . . I heard Butterfield play one night at the Cafe-a-go-go and he sounded real good, and his horns had some interesting things happening to them.

BP: Do you think that large bands are coming back?

JM: I hope that's true, because I would like to see some people have as many instruments as Benny Goodman and you know, really use them.

BP: It's more versatile that way.

JM: Well, more things, man, there's just 10 times that much chance of something really happening. And if people start making enough money to where they can support those big bands, then there will be money for trios and improve them.

BP: Well, Butterfield has 8 members now.

JM: Yeah, but I can imagine a lot of it is hungry days.

BP: Is your occupation self-satisfying or just a business you're in?

JM: Well, it's self-satisfying, gives you the chance to do whatever you want to do, in any direction. You can abstract from the band or something, you can do it once you're popular, if you're not popular you can go on and do your thing, but you won't get any recognition for anything you've done before.

BP: How about yours or other groups, in 10 years from now?

JM: Maybe we'll get a little older, I think the popular musicians will be around.

BP: Do you think tastes are improving?

JM: Yes, we're all getting a little older.

BP: Are things still happening out there in San Francisco?

Peter Lewis:: They're not publicizing anything anymore.

DS: I wasn't much on the hippies, I never read the newspapers.

BP: What's happening in San Francisco?

PL: Same thing that's been happening, only more. In most things, the group publicity is gone, everybody there who was into what they were doing openingly split because everything there got so commercial. Its coming from anybody wherever they are.

BP: How do the Mothers affect you?

PL: I think they're really cool.

BP: Would you say they're accomplished?

PL: Oh yes, sure. They don't make mistakes. Zappa probably will take over the country. He'll probably be the next president, he'll be the president in twenty years. It would be Zappa forever.

BP: How about the big amplifiers; in twenty years everybody will be deaf?

PL: That's true, I can't tune any more, you know, from playing so much. I don't know if the volume affects me, I can't tune anymore I know that, so it must have been. But that's all the better, I think, 'cause I don't need to hear anyhow.

BP: How about your audience?

PL: They can't hear either, they've been doing it as long as I have.

BP: How are things back home?

Skip Spence: We're with it.

BP: Is San Francisco happening?

SS: Oh, yeah.

BP: Why did they change your poster?

SS: It was obscene. Don had his finger there and it was too long for his other one so they had to cut it down and make it all even. He's got a stump now.

BP: I know of some people who are even calling it the underground edition.

SS: Yeah, ha ha, that's pretty good.

BP: Well, our paper isn't Avatar, but it is in the Underground Syndicate, ain't that something?

SS: Then I can say f--k and nobody will get mad?

BP: Yeah, we'll even print that.

SS: F--k, f--k, everybody must f--k, yes, yes.

BP: I'll see that that's printed.

SS: F--k.

BP: We'll get it through anyway.

SS: F--k. *(censored by our printer—Ed.)*

BP: Okay, I'll send that down and will put that in.

SS: Thank you.

BP: How about Frank Zappa and Jimi Hendrix?

SS: Ha Ha Ha, Yeah, they got too much hair and Zappa even wears his dirty socks.

BP: Peter Lewis said Zappa is going to be president in 20 years.

SS: Is he? I'll vote for him.

BP: How about the new Beatles?

SS: The new Beatles . . . NEW BEATLES?

BP: The original group

SS: Oh, the original group, ha ha ha, That hair, thay've got to get that f--king hair removed. They're new music is too far out, nobody'll go for it.

BP: Should I quote you on this as being true?

SS: Are you kidding? Go right ahead.

BP: What do you think about guitar smashing?

JM: If the guitar is worthless, go ahead.

BP: Like the Who?

JM: I don't oppose it. Yeah, it's bad Karma.

BP: Have you heard the Who?

JM: Ah, yeah, uh, no, ah, well, ah, not really, only through a keyhole.

Bob Krywy

Mystic Mexican Speaks Again

"DWAPARAYUGA: Throughout the world in world religions there are various systems which divide the life of this world into different periods or cycles. According to Hindu mythology the world is divided into four stages, each of 864,000 years.

The four periods become successively more evil. *In the first period right and good prevails* (Budda, Christ etc.?), but with each period the power of evil increases, wrong doing etc.

At present we are in the fourth stage, the stage of Kali, and no doubt everyone will agree that the world at present is an evil place in which those of bad intentions invariably get the upper hand, a stage in which treachery succeeds.

When this cycle has ended the world will start again on a new cycle where goodness will predominate. But in the age of Kali, of course, there must be some "Saviour" who will start and set the world right that is the unvarying process."

"EGO: This indicates that part of one which is concious of "I." It is the separate individuality apart from the Overself. There are two kinds of ego; the first is that which is learning willingly or unwillingly. It is undeveloped, untutored, excessively talkative, overconfident without any reason to be confident. That Ego is self centered, arrogant, and aggressive. It is in fact the man in the street.

The other Ego is one which has progressed and has learned by experience. It is possessed by those who have attained too much enlightenment. It is a person who is willing to help others even at the risk of inconvenience to oneself.

Egoism is often referred to as the second of the five sources of trouble, and when one thinks of conceited, egotistical people whom we know, we can well understand that this is so. Unfortunately, the less one knows the more one thinks one knows. Many of these people who say "Prove this and prove that, I don't believe it anyhow" have not even started to learn."

"EVOLUTION: Every thing is in the state of evolution. A child is born as a helpless baby, and gradually evolves into an adult. People go to school, and their evolution is such that they progress from class to class.

Men do not become angels on the earthly stage of evolution any more than animals turn into humans on this world. All must evolve according to the plans of the Universe, and according to their own species.

The development of man, or mankind, has been proceeding for many millions of years. By consulting the Akashic Record (In brief this Akashic Record is explained this way. When you go outside during the night and you see the stars, you can not be too sure that the ray of light that reaches your retina left the star at the same time that you are receiving it, but possibly the light you see left many millions of years ago, according, of course as to what the distance of the body or star is, well, the Akashic Record, in consulting it, you have to be in astral form, or in spirit form, and you travel to the distance from earth where the light from say 1920 or 1852 or even to the year 1 is just arriving and your astral body, having powers that your physical earth body could never conceive of, is able to blow-up the section which you are interested in), any way to get back to evolution, you will be able to see the first form of man, by consulting this record. The first form of man was a globe, a creature not all together solid, not altogether gaseous, something like an unpleasant murky sort of jelly. He had only one eye and no mind; instead, he was almost an automation.

That was in the first Race of man. In the second race there was a difference because certain appendages protruded from the globe which was Man, and there was a rudimentary mind much as in the case of the monkey.

In the third race of man there was a dividing of the globe or sphere so that there were two sexes, male and female.

You may be interested in some of the different races: In the first case with which we need deal there was the race of the people of Lemuria. The race at that time had instinct and passion, but they were not possessed of many of the higher emotions, not possessed of the aspirations for spiritual pursuits.

The earth in those days was still in the stage of development. Great gouts of flame shot out from the interior and there were earthquakes, and the continent of Lemuria sank beneath the waves.

After the Lemurian race there came the Atlantian race. This was a definite improvement on the Lemurian because the Atlantian functioned on the higher emotions, they tried to develop their higher emotions, but also tried the more reasoning type of mind and tried science, unfortunately they developed the atom bomb (note that this is many millions of years ago). This bomb went off and Atlantis disappeared and left a few survivors, whose children were mutations which caused the Aryan race, more concrete in their thinking and no spiritual thoughts.

A sixth race is functioning in the abstract, and eventually in the age Aquarius, into which we are about to enter (end of Kali) they will evolve into a spiritual mind. After this spiritual development we shall have a greater incursion into the abilities of a seventh Race. There are some of the seventh race already on earth (C. Lloyd?) not many of them but enough to provide a seed of nucleous, and the seventh race will eventually achieve a knowledge of the leaders of this solar system."

Mystic Mexican

Blockprint Interviews Charles Lloyd

Charles Lloyd is an artist who has powerfully communicated an important message — the hope for peace throughout the world. With the spiritual motivation of his music and his masterful knowledge of it, he has attempted to express this hope through musical compositions, and his playing on tenor saxaphone and flute. With the most explosive jazz group today, his musical designs are so all encompassing as to drive an audience into a trance during his song "Dream Weaver," or to float them through a day in the life of a "Forest Flower."

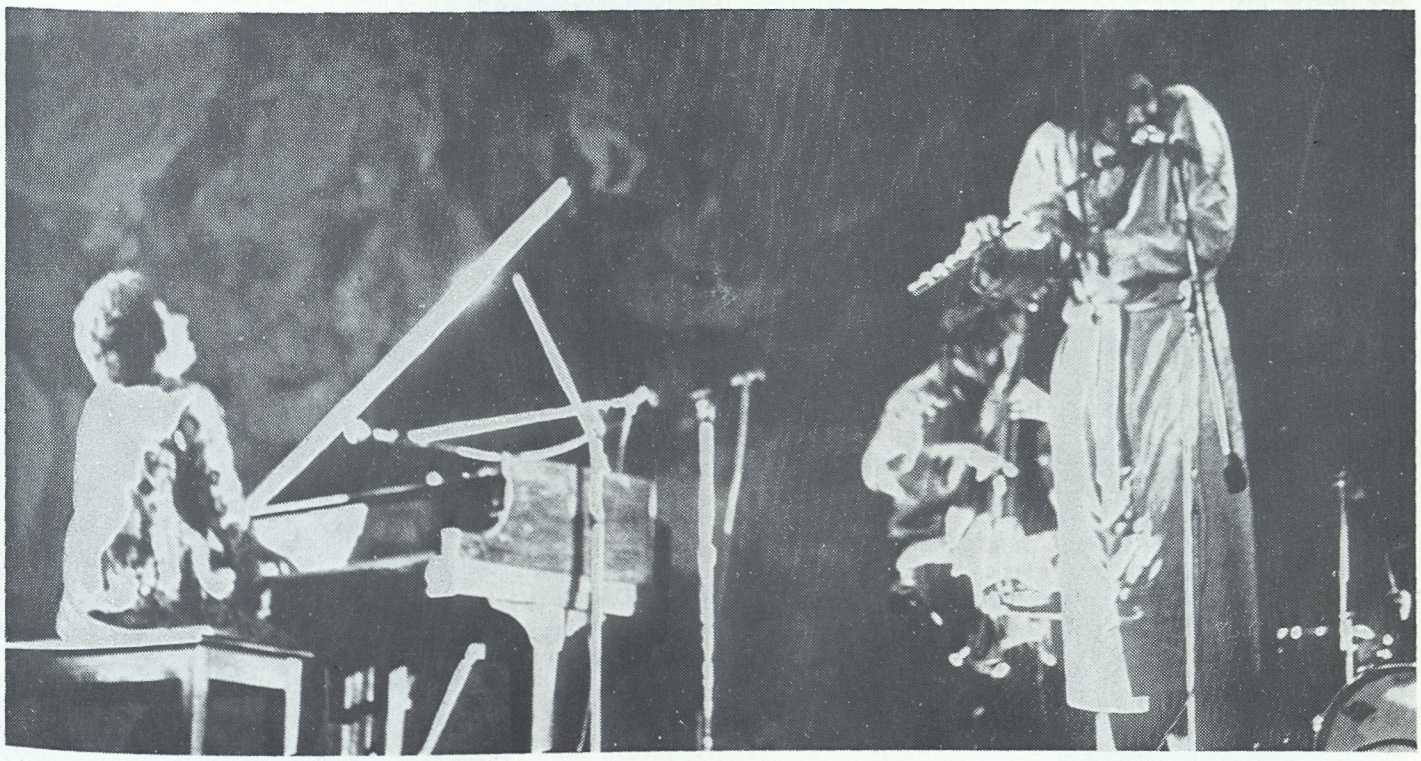
It is important to study the success of any artist, especially one who communicates so completely, and with such a loving song to sing.

From his childhood in Memphis through his musical career Lloyd certainly has paid his "dues," and knows the frustration of any artist. "I want so much to grow, to delve within, to find that creative place, that thing when it's always happening; it's about creating — I want to create."

And fortunately his is not a closed audience. His music has directed his warm love vision to such a wide range of people, and this is partially due to his wide range of influence. He started playing in Memphis blues bands at age ten. He struggled on to the University of Southern California to "broaden his scope" and there gained knowledge, playing at night with such jazz legends as Eric Dolphy, Ornette Coleman, and studying modern European composers like Schoenberg, Stravinsky, Bartok, and other, and meanwhile absorbing raga and other Eastern forms, rock, and various ethnic music. — He then, affected by "the truths of each type of music — its all related," had the tools to "try to say things with music that can't be verbalized; from the root of which I came, having lived the major struggle, still keeping in touch with that soil from which it comes." It turned me on to the universality of music, which goes deeper than words."

With such an expansive understanding of music's many branches, Lloyd's musical designs seem that of a master, and the structures of his music are the best possible ways within which he can express his statement of love and hope through his horn. He hopes the music "will blend together into one glorious universe." An artist's forms carry his anguished needs for communication and Lloyd's have worked for him so universally as to appeal to a vast range of people. He was the first avant garde American jazz musician to play in Russia, and at the Tallinn Festival the applause didn't stop and the officials had to call a thirty minute recess to bring order among the ecstatic crowd. "I was talking about music which transcends governments. To me, music is supreme." His quartet was also the first jazz group to play at the famous Bergen classical festival in Norway. This was an extremely successful performance, and while on stage Lloyd suddenly saw his responsibilities. as "no one was breathing, everyone was listening to the world's truths coming through the horn. I was so amazed and it seemed to last for centuries. It was beautiful." . . .

The quartet is very popular with all realms of people in Europe, where response is greater, Lloyd feels, because "they've paid more dues, with the wars, they will listen to your song." He has also captured the hearts of love generation audiences in the psychedelic rock auditoriums of the



west coast. Lloyd has great faith in the young.

Visually, the group has various rhythms and bursts of energy as on stage Lloyd stands dipping and swaying with the flow of his sax story, bounces, articulating his joy on the flute, or dancing joyous with the maracas. Brilliant twenty-one year old Keith Jarrett bounces off the seat, splashing onto the keyboard, plucking the piano strings like harp, and using it for a percussion instrument.

Bassist Ron McClure squirms with his bass swinging, and Jack DeJohnette rolls among his drums, pulling various chains of bells and rattles from his suitcase.

Fired with such an abstract religious warmth, Charles Lloyd's music is a revelation of a hopeful vision both to the listener and to him. "I would like this life to be a holiday between the voids, I have a glimpse of that as the music says things to me."

CL: I first heard Keith when I was still with Cannonball, we were at the Jazz workshop in Boston. Keith was playing upstairs, accompanying a singer and the magic was there. He had been aware of my work even from Chico Hamilton days, so we just immediately had a rapport; its really by conceptions, people of like conceptions get together.

Were the other members of the group searching for something also?

CL: The other two people called me — different things happened with them. I used to play at Slugs and used to use different people — Herbie Hancock, Pete LaRoca, Ron Carter!! at different times different persons, before it had jelled — sometimes Gabor was playing with the group, and Jack DeJohnette had been playing with Jackie McLean, and he used to always come around, and he felt he could fit with me. He sat in a few times . . .you know, from an ego standpoint he was impressive, but my thing is about music — I don't need nobody up there playing their calisthenics. But I heard something in him — finally I tried him and he's been with me ever since.

Ron McLure — after Cecil McBee left, our directions were changed and Cecil was feeling something other than I was, and vice versa, I guess the word was out that I was looking for a bass player. I'm really not one for running around looking, I figured it would happen when it happens. So Ron McLure called, and several others had tried but Ron came and played with us and I knew that was it. He had been playing around with several people, but never anything that touched him; he had heard my group at the Village Vanguard and was very turned on by it, and always felt he wanted to play in the group. Steve Kuhn, a pianist, recommended that he call me, said he was a little nervous about it, but its good sometimes for people to do that if they feel like that; its about communication.

When you were growing up —

CL: I'm still growing up —

Was playing in the blues bands in Memphis, was that satisfying you for what it was?

CL: Well you have to understand, I mean, that kind of truth; its a very strong one, a very powerful one — as a kid in Memphis that was the music all around me all the time. I felt that the blues comes from the dues or the misery and one turns it into a song, so that was always 2nd nature to me, I grew up hearing blues groups and gospel music.

However, one's spirit is where one is at — I always felt a desire for the spirit or the freshness of discovery and that thing of wonderment. So at the age of ten I was turned on to the music of Charlie Parker by Phineas Newborn, which really came as a tremendous light into my life—; in those days of oppression it was fantastic to hear Bird singing his song, its all related. And in terms of process it gave me an awful lot of hope, I used to have fantastic fantasies about Charlie Parker, and what his life in New York must be like.

Did you ever record with any of these groups?

CL: Yes, I recorded with several of the blues groups — B B King, Bobby Bland, Roscoe Gordon, Roosevelt Sykes, but not to any strong expression of my innards. For the most part we was just sort of background for them to scream their song, and of course, I had a song myself to sing.

When you went to USC, and in class you were studying modern European composers—

CL: I went to USC to sort of broaden my scope, so to speak.

When you heard these and you dug them, did you think you could use them?

CL: Well, you mention Bartok — immediately it brings to mind folk music — he was very much turned on to the folk music of his country—Hungary—and theres that strong folk element in his music. Its in my music too. No matter how "far out" or wherevere it goes, somehow its always the total song. I spent a greater number of my years in the South, than I have away from it.

It turned me on to the universality of music; it goes deeper than words, its difficult for me to articulate her because it sort of preanimates feeling, there are no words for it.

To get this transcendence, to get beyond the labels of the music, just working as a religious thing, do you think just some music is coming thru like that — is it really rare that the person gets beyond their label?

CL: It depends what one's truth is, I suppose—

—well your truth has worked for such a wide range of types of people—

CL: Again, it has to do with getting to some sort of core of the thing. It's always transcending — I always — that thing of wonderment—from the very beginning when I first heard music, it was a hope, and somehow that joyous thing of inspiration, of life, I mean, if you look around in our mechanized society with the tremendously appalling, mutant way things are going on, you see why I never had an assembly line kind of feeling.

I guess, being a black person from the South, you always have negatives coming at you; my mother told me when I was a very young child, she said "this world won't be able to accommodate you, so you're going to have to be bigger than it." I didn't really understand at the time, but now I know. I mean, she and my stepfather paid tremendous dues to send me to USC—I got out there, there was no concern or respect for my heritage—they all wanted to turn me on to European classical music, which I was interested in, of course, but not as a negation of all the truth and dues that I knew. One has to find one's belief—fortunately, I found mine early in life, and now I kind of have no purpose in life but to just break into song.

I think my music has an optimism or naivete, in a way of hope for a better life, not naivete in not seeing the suffering and all—that's there too—it's a total thing, but the truth is in the universality as you mentioned, being able to touch so many people, is because it transcends the label

thing. For example, I wouldn't want to get up and play space music all night or something like that, I mean it's one's whole experience, its about life, I play my whole song. And somehow it connects up with everyone in the room if they are big enough or open enough; of course you'll always have people who have to have things in neat little boxes to cool them out, but that's not what its all about as far as I'm concerned.

It's really about music, and I always want to remain open and to grow, and also to continue to delve within, to find that creative place, that thing when its always happening. Its about creating. I want to create, I want to do some thing.

So that its a conscious message, and you include the ghettoes and the blues, not just happy music, whereas—

CL: — well you've heard my music, you're damn right, how could I negate telling America and the world what's going on. If one can hear in my song—you know enough to know I'm talking about how absurd it all is, sometimes we laugh at it, sometimes its an intense love kind of thing, sort of all in everything, sometimes its a street feeling. Being turned on to music, I never negate or look for anything but the truth of it—no matter what message I'm touched by. It's like life's process, I'm living it now, and that nowness is a wonderful thing.

Something happens with music that's so fantastic, it transcends all of this. My concern is the spirit, and to be able to deal with that.

Its like a whole internalization process all the time - truth - there are many kinds of truth, some of these truths are very ugly. I have to realize there are some weird things out in this world.

I hope for a better world, I hope mankind can live in harmony, that we can all somehow find that it is about being and reach that state; for me, I try to say things with music that can't be verbalized, but of course my head is there, too; from the root of which I came, having lived the major struggle, I want to go on, I want to continue—I guess that's why the music can touch, that soil from which it comes.

If this hope can be expressed and touch others now on a more abstract level—the art forms—while before they used words and parables, does this mean there is more hope for peace?

CL: Yes, then you look around and see, its also understandable there are a lot of people, for example, who would like to see this particular society destroyed. But its like maybe a bomb would make America a bit more human—its appalling — how insensitive — how people can perpetuate the same kind of things. Thats why I'm kind of happy now to see the young people are waking up and looking around and saying "hey, what's this?", they don't have to take the same thing thats laid on them all the time. So then I am convinced there are a lot of people working for a better society. Again, when you look in terms of the level game, the same people tend to be running the government and policies and all that kind of thing. We've got to effect some meaningful change in terms of having a society where one can aspire to a level of bliss-conciousness if one's calm or whatever is in accord with that kind of thing happening. Again, I couldn't advocate complete destruction — its our world, and something we don't like, we can change it —

—like those who play hate in—

CL:—well of course I won't speak on other music, I mean, some people might put my thing down, say its too all inclusive, or whatever. But, I've got my truth, and I live every moment, every now, and there are some miraculous moments, and I hope for more of them for life.

Again, I'm gonna die, we're all gonna die — and I would like for this life to be a holiday between the voids; I have a glimpse of that, the music says things to me.

There's such a fantastic understanding sometimes. I can never put it in words, though sometimes I try. I go to some schools now and I give lectures now, occasionally; I don't know what they mean, but sometimes they open up people, especially the faculty. (Grins) I was just at Yale, they probably didn't like a lot of things I had to say, but it makes them investigate some of their premises.

But there's no tomming, no dance, in that sense, I don't do anything to accommodate anyone in that sense. I do think in music, I believe in a total kind of music, and

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for me to be turned on to the blues of Memphis, which is certainly the source, to anyone else, I strive for that kind of communication.

I want to be touched by life—we're here—I'd like for us to go on, rather than the same kind of thing happening all the time.

The thing that bothers me, for example, is presentation, the music is never "jazz,' the label thing, "America's relation to the Black Man," all that, its all wierd, like you really can't have such bad presentation. Jazz has been synonymous with "niggers and beer taps" and that, no, I'm not talking about that, it transcends all of that.

Like for me I have to be presented now—I can't be playing where the waitresses are running around knocking glasses over, hyping people, and all that, I can't deal with that—the beer taps themselves their very existence is deals just with survival, I mean music has to with the spirit, I don't have to be dealing with that kind of debauchery my concern is for the spirit, its more glorious. I don't have to deal.

In trying to get this across, what affects your structural ideas?

CL: What do you mean—

Well for example, what have you gained from the eastern influences—

CL: There are many truths and I've been touched by many, I've been touched by the music of the East, also I feel very close to that philosophy of life, being a black person, getting all the negatives, in some places you have to transcend that. I'm touched by their quest for the spirit and not so tied in with the materialism of what goes on here. Again, its about music—is universal—if structures come——if you ask me where the music is going, I can't tell you, I don't know. I'm sure for you its different each time you hear us—we strive to be fresh. About the structures, I figure its gonna keep on til its gonna merge into one glorious universe. I hope each program we play as a whole speaks about everything. I don't plan what we'll play, it just evolves as it does.

What about rock—certainly there now is a vibrancy—what's happening there? Is it going to come out of a shell and work along with the other musics?

CL: Well you speak of rock—I think there are a lot of people doing valuable things in every field. I do think in rock there are a lot of people who can make it with a gimmick only, and that's unfortunate.

You deal so much with the young people, do you think some real things have come out of the love generation?

CL: It's taken me ten years to find my generation, and I think there is such a hope with today's young people. However, I feel we can't have a drug society, its so sad when the kids are going around stoned all the time.

Why do you think reception has come faster in Europe?

CL: I think its because they've paid more dues in Europe, with the wars and all. It was so beautiful at Bergen, when I was on stage, here I was at this exclusively classical festival, and there was a time when there was silence—no one was breathing—and, not to be egotistical, but it was like everyone was being filled with a truth coming down from the sky, thru my horn, and it seemed to last for centuries. That's the thing about music, in a few moments you can have years and centuries.

And you're getting cooperation now in presentation?

CL: Yes, also in the U.S. I play concerts and schools—I do have a club job at the Vanguard—its not bad at all as clubs go—and I took it because there would be a lot of kids home on Christmas vacation. Yes, the country should be respectful to its artists. Its like when I get on a plane, sometimes I get a thing that says please check your occupation—executive, salesman, etc. and at the bottom is "other," and I have to check that off. They should have artist at the top, for the artists lead the way.

The Proud Will Inherit the Earth

To you who dislike me for any reason, don't gloat for I am to live and you to die. The true millenium approaches and as surely as God is in heaven the earth will be divided by many hands and those who are good and understand will stand in the ascendency and the others will fall into a miserable pit of hellish subjugation and subservience. The majorities will at last step to the rear of the bus and the King shall drive them all out to his mines rediscovered in the Negev.

To you dear friends who share my icelike passion, I can only say, arm your minds. The democracy will let you ascend just as you would refuse its ascension. There will be no revolution, no war until Leda appears again and from her eggs are at last hatched war and peace. And it all will appear in the monarchy.

The peace that all accept and the war the whole of man fights is descending as a curtain over the time that we were born in. We will be eighty years old when the time comes full for the birth of the new age of the monarch and his walls for all. But at every day passes the coming accelerates and draws ever nearer, until; Across the curtain a spot light will be thrown to carry the image of the new moon. Harlequins will dance in the darkness and blind men will sleep with their lovers unaware of the blackness that they are in and has caught them at least as shameful creatures. Then the Harlequins will grope for the breasts of the prostrate women and the blind men will in this new light of the new moon writhe in agonizing shame.

The fool and the saint will be rewarded and the conqueror overcome. All cities will build walls against the sea and stand dying in narrow passes between mountain and sea. And the nations of all people will become as specks of dust upon the globe. Yet the dust will be all that is there but for the constant sea and air.

Altars are being erected atop mountains to receive the miracle sons of men. And onto this altar will step the miracle Son of Man and all the sons will be carried home to sleep once again in their beds. The liturgy will again greet the day and close the night. There will never again be raised a tocsin and the bells will ring only in the name of God and King.

All of this petty rambling only is to reach out to the day when I will have to face each day with tears and rejoice that all is so well.

Tab Is Fun

TAB comes each year met by either joy or bewilderment, joy from those who have known her, bewilderment from those who've not yet had the pleasure, and have tasted only lesser wonders. (TAB is unlike any other event at RISD, and what every other school wishes all theirs could be like. But that cannot be for TAB is RISD alone.) There are those who hated the ~~tent~~ dances but none who could hate TAB. (Freshman, if that stud seeming arty oaf sophomore, you so look up to sneers through his joint "TAB STINKS" he could not be as stud as he seems. There are those who hide their impotence by attacking those things they can't handle. Pity him while you dig TAB.)

TAB is where a girl is more than something its fun to take the pants off of. TAB is where you are more than something to amuse the peasants. TAB is an unbelievable formal that bears true elegance and style at the expense of all its initiators, that is everything you — greasy hood and faggy mod alike — have ever wished a formal could be, and less ~~more~~ of those things you've always thought a formal had to be. ~~It is a semi-formal that is not in the refectory~~. It is a show you'll have to judge for yourself and a concert so wonderful you won't believe you're in Providence.

The only reasons for not going to TAB is a mistaken illusion of coolness or object vileness. Don't fall for the first reason.

* * *

Next week how to do a formal on 50¢ and other practical advice! ! !

Crazy Steve

Conquest

Discussion of Contemporary Issues at Connecticut College for Women.

Come to Connecticut College for Women's annual seminar, "Conquest." This year's topic is entitled "America the Beautiful — End of a Myth?" Information is posted in the glass enclosed notice boards. Faculty members as well as students are cordially invited. If you want to go, your registration money must be in before Feb. 15th, Feb. 15th, Feb. 15th. Go down and liven up Connecticut College for Women, if you can stand to forego TAB Weekend. Unfortunately both are on the same dates, Feb. 22 and 23.

For information, find Frank Carlson, care of the Sculpture Dept.

The Grateful Dead

"We aim to please" — Jerry Garcia (Capt. and musical and spiritual advisor for Jefferson Airplane's "Surrealistic Pillow").

And they do. Music or acid rock, whatever, it's moving. Imposing and bending, body-moving and raunchy. Their range of sounds, cried blues, swayed melodically and shrieked painfully. They say it as well as the best.

The Dead started San Francisco's pop explosion with a mime troup benefit at the Fillmore Auditorium. "... such a crashing scene that everyone decided that rock was it."

" . . . Anyway, we are our music and our music is for people. We cry inside for joy when we feel everyone is on our trip and it makes us play better . . . the group is our reason."

"Music is everywhere today . . . it's hard to put anyone down, so many are really in it. Monterey was great but a lot of crashing and freak . . . We played between the Who and Jimi Hendrix . . . Clapton is the greatest . . . I can't put the Cream down for anything."

"90% of music is rhythm . . . African, primitive foundations of spiritual, tribal communication . . . maybe rock is on its way toward that kind of total communication.'

The music is all around and enough people have something to say. The Dead is one group with that intent.

Gregg Steinsieck

About Jay

Jay Bolotin may not ever be famous for writing folk songs. Not that I care, not that he cares. I'm not writing this because Jay has a great future ahead of him and he may someday be another Donovan; Jay happens to write some beautiful songs, he's a freshman at RISD and at least the people here should know about him. A number of people already do, and they've all been enthusiastic about his music. January 5 at the Mouthpiece, Jay presented some of his songs, including a series of them connected with monologue to form a continuous story of a man's search for love. Jay's songs reflect his sensitivity as a person. If perchance Jay should "make it," so much the better for the people he will reach with his songs.

Alex Silberstein

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TAPE LIBRARY FORUM

Sudent Lounge — College Building — 1:00-2:00.

TUESDAY, JAN. 16 — "The Culture Gap in Capitalism"

Robert Hellbroner, noted economist and author, suggests that capitalism has produced a class society in America and weakened our moral drive for an examination of the consequence of privilege in such a society.

THURSDAY, JAN. 8 — "A Harvest of Thorns"

"An army's harvest is a waste of thorns" — Lao-tzu a moving program of readings with music about the many faces of war in the words of Euripides, Horace, Wilfred Owen, Shakespeare, Richard Lovelace, Stephen Crane, Lao-tzu, e.e. cummings, Thomas Merton, Yorifumi Yaguchi, and Mark Twain.

CALENDAR

TUESDAY, JANUARY 16

12 Noon — Gym — Dance Class
1:00 p.m. — Student Lounge — Tape Forum
3:00 p.m. — 432 — Sound Workshop
8:00 p.m. — Johnston High — Basketball with Johnson & Wales J.V. Bus leaves N. Main at 7:00 p.m.
9:00 p.m. — Tennis Club — Tennis — Sign up at S.A.O.

WEDNESDAY, JANUARY 17

2:00 p.m. — Memorial Hall — Museum slide lecture for Museum members — Synchronism & Color in American Art

THURSDAY, JANUARY 18

12 Noon — Gym — Dance Class
1:00 p.m. — Student Lounge — Tape Forum
6:00 p.m. — Boys Club — Swimming
7:00 p.m. — Memorial Hall — Film, "Bringing Up Baby"
8:00 p.m. — Hope High School — Basketball with NAS Quonset
8:00 p.m. — Meehan Audit. — Hockey with Worcester Polytech.

FRIDAY, JANUARY 19

8:00 p.m. — Tennis Club — Tennis — Sign up at S.A.O.

SINCERE APPRECIATION & PEACE & LOVE TO OUR READERS, AND ALL THOSE WHO HAVE HELPED & SUPPORTED US DURING THE YEAR. GOODBYE – *the editors*

Underground Press Papers

Avatar-East, 145 Columbia Rd., Cambridge, Mass. Calif. 94705; The Bridge, 1918 N. Dayton, Chicago, 02139; Berkeley Barb, 2421 Oregon St., Berkeley, Ill. 60614 Communication Company-New York, 26 Bond St., New York N.Y. 10003; Communication Company-San Francisco, 3 Taylor Lane Corte Madera, Calif. 94295; Connections, 22 N. Henry St., Madison, Wisc. 53703; The Crocodile, PO Box 12488, Univ. Sta. Gainesville, Fla. 32601; The Eagle, American Univ., Mass. & Nebraska Aves., Washington, D.C.; The East Village Other, 105 2nd Ave., New York, N.Y. 10003; The Fifth Estate, 1107 W. Warren, Detroit, Mich. 48201; Graffiti, PO Box 8326, Philadelphia, Pa. 19101; Guerrilla, 4865 John Lodge, Detroit, Mich. 43201Helix, 4526 Roosevelt Way N.E., Seattle, Wash. 98105; The Illustrated Paper, Box 541, Mendecino, Calif. 95460; Inner Space, 83 2d Ave., New York, N.Y. 10003; Liberation, 5 Beekman St., New York, N.Y. 10038; Los Angeles Free Press, 938 N. Fairfax Ave., Los Russ St., San Francisco, Calif. 94101; The Modern Angeles, Calif., 90046; The Maverick Press, 22 Utopian, Tufts Univ., PO Box 44, Medford, Mass. 02153; Mojo Navigator, Rock And Roll News, Box 1832, San Francisco, Calif. 94101; Notes From The Underground, PO Box 536, Dallas, Texas 75222; Open City, 5420 Carleton Way, Los Angeles, Calif. 90027;The Oracle of S. California, 840 N. Fairfax, Los Angeles, Calif. 90046; Other Scenes, PO Box 3, Village Sta., New York, N.Y. 10014; The Paper, Box 367, East Lansing, Mich. 48823; The Promethean, 560 Grover Cleveland Hwy., Eggertsville, N.Y.; Punch, Paperback Center, 568 Main St., Worchester, Mass.; The Rag, 810 Preston, Houston, Texas 77002; The San Francisco Oracle, 1371 Haight St., San Francisco, Calif. 94117; The Seed, 245 W. North Ave., Chicago, Ill. 60610; The Seer, 1824 S.W. Market St., Portland, Oregon 97201; Spokane's Natural, Mandala Print Shop, 522 S. Cannon, Spokane, Wash.; Sun, 4857 John Lodge, Detroit, Mich 48201; Win, 5 Beekman St., New York, N.Y. 10038; Vanguard, 203 Clayton St., San Francisco, Pa.; Haight-Ashbury Tribune, 1784 Haight St., San Calif.; Yarrowstalks, 230 Catherine St., Philadelphia, Francisco, Calif. 94117; Block Print, Rhode Island School of Design, Providence, R.I. 02903; The Blue Bus, c/o Harry Duncan, 25 Barren Rd., Newton Square, Pa. 19073; The Buffalo Instigator, PO Box 713, Buffalo, N.Y. 14240; The Mile-High Underground, 1662½ Race St., Denver, Colo. 80218; Mid-Peninsula Observer, 180 University Ave., Palo Alto, Calif. 42651; Indian Head, 336 N. Coast Hwy., Laguna Beach, Calif. 92651; Electric Frog, 1605 Thayer, Richland, Wash. 99352; Fluxus West, 6361 Elmhurst Dr., San Diego, Calif. 92120; News Project, Queens College Center, Box 127 #121, Flushing, N.Y. 11367; Open Process, Hut B, S.F. State Coll, 1600 Halloway, San Francisco, Calif.; Solid Muldoon, 220 Broadway, Denver, Colo. 80203; North Carolina Anvil, PO Box 1148, Durham, N.C. 27702; Western Activist, Western Mich. Univ. Box 147, Student Ctr., Kalamazoo, Mich. 38318; Peace News, 5 Caledonian Rd., Kings Cross, London N1, England; Canadian Free Press, Box 1259, Station B, Ottawa, Canada; Georgia Straight, 432 Homer St., Vancouver, Canada; Olividate, Apartado Nacional #8373, Bogota 1, Colombia; International Times, 102 Southamption Row, WC1, London, England; Sanity Magazine, PO Box 157, Ville LaSalle, Quebec, Canada

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BIRTHDATE 11/17/47 HEIGHT 5'7"
WEIGHT 125 EYES Br. HAIR Black

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
▲	▲	▲							

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SIGNATURE Louise A Sellner

NAME Louise Ann Sellner
I.D. NO. 80630 CLASS 1970
BIRTHDATE 10/11/48 HEIGHT 5'3"
WEIGHT 95 EYES Brown HAIR Brown

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
	▲	▲							

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SIGNATURE Tim Duffy

NAME Tim Edward Duffy
I.D. NO. 22162 CLASS 1970
BIRTHDATE 12/1/48 HEIGHT 5'9"
WEIGHT 160 EYES Blue HAIR Brown

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
	▲	▲							

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SIGNATURE Robert Krywy

NAME Robert C. Krywy
I.D. NO. 49096 CLASS 1970
BIRTHDATE 2/28/48 HEIGHT 5'6½"
WEIGHT 121 EYES Hazel HAIR Brown

65-66	66-67	67-68	68-69	69-70	70-71	71-72	72-73	73-74	74-75
	▲	▲							

Bob,
I met Jon near with a guitar before, I'd like you.
Good luck,
John